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3 THINGS, WHAT WOULD YOU BRING?: Tater tot hotdish, water, and a California King bed

IF YOU HAD UNLIMITED MONEY, WHAT WOULD YOU DO

WITH YOURSELF?: Travel and volunteer

IF YOU WEREN'T A BARTENDER, WHAT WOULD YOU BE?:

A photographer

NEXT BIG TREND IN COCKTAILS: Liquor infusions

THE ONE THING YOU'D RATHER PAY SOMEONE TO DO:

Domestic cleaning

THE BEST DRINK TO CALM SOMEONE DOWN: Water

**BARTENDER
OF THE WEEK**

Craig



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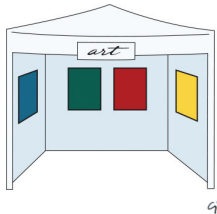
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THE SHORTLIST



Soundset 2016 at
the Minnesota State
Fairgrounds
citypages.com/slideshows

IAN KACUNGIRA

THE STAT SHEET

1

Minneapolis' ranking on the Trust for Public Land's annual list of U.S. cities with the best parks. St. Paul came in second.

1

Percent increase in airfare at Minneapolis-St. Paul International Airport from 2013 to 2015.

74

Total number of child sex abuse claims filed against the Diocese of St. Cloud over the last three years. The diocese says the alleged abuse took place many years ago and none of the accused is still in the parish ministry.

4

The number of victories in the Twins' recent winning streak. Unexpected, considering SB Nation last week called our boys "the saddest team in baseball." The streak ended on Monday with a 3-2 loss to Oakland.

"I prefer my food not be handled by sick people."

HATERS

LAST WEEK, prior to Beyoncé's concert at TCF Bank Stadium, Gov. Mark Dayton's office issued a press release proclaiming the day officially "Beyoncé Day" in Minnesota. As quickly as word of that harmless gesture spread, online commenters flocked to their keyboards, countering the Beyhive's joy with cold hard "facts" such as: Beyoncé has ties to organized crime; she's in the Illuminati; and "Beyoncé owes her career to Satan." One commenter added that he hoped she got struck by lightning; another wished Dayton had died on a recent fishing trip. Meanwhile, Beyoncé Day came and went. "Minneapolis, thank you!" the star wrote on Facebook. And then she and her tour moved on. And somehow Satan, the mob, and the Illuminati let Minnesota return to its tranquil, pre-Beyoncé Day existence.

Reader Katrina Riedel commenting on citypages.com in response to the Working Families Agenda, which would give paid sick leave to workers including restaurant servers and cooks.

POPULAR STORIES

AT CITYPAGES.COM

Adorable **VIKINGS FAN** invites Teddy Bridgewater to his birthday party with a rap video

BEYONCÉ DAY in Minnesota leads to online outrage... somehow

St. Paul Saints pig **LITTLE RED PORKETTE** has a new Prince outfit

THE VIKING BAR is back

BILL OF FAIL

The worst ideas of the 89th Minnesota Legislature

The 134 members of the Minnesota House of Representatives authored a collective 4,032 bills these last two years. You haven't heard of most of them. And that's a good thing for them: Frankly, there are more bad ideas out there than good.

We herein submit for your consideration the five worst, weirdest, and least necessary bills produced by the Minnesota House during its 2015-16 term. Keep these in mind the next time someone refers to the Capitol as "The People's House." If people in your house were tossing out ideas like this, you'd throw them out the People's Window.

H.F. 59, the Start Seeing Motorcyclists as Victims! bill: This bill from Rep. Steve Drazkowski, R-Mazeppa, would bring about public safety policies to address police and State Patrol harassment in the form of "motorcycle profiling." There's just this one problem. No one has ever proved that

motorcycle profiling exists. While we're stopping fantasy discrimination, let's also prohibit profiling Minnesotans who look like they might someday try on but ultimately decide not to buy a large brown hat.

H.F. 86, the 14-Over-Par and 12-Beers-Deep bill: This bill by Rep. Jim Newberger, R-Becker, would give a liquor license to the golf course in the town he represents. Helping a local business? Sure. But also sounds like Jim might've added a few strokes to his score lately, and would at least like to work up a decent buzz while he's out there hacking.

H.F. 486, the Guardian Add Miller Litem bill: This bill from Rep. Phyllis Kahn, DFL-Minneapolis, would let Minnesotans under 21 drink alcohol if they were in the presence of a "parent, guardian or spouse." Sounds good until that last word, "spouse." Just imagine the sham marriage market for 18-year-olds who just want to get into

bars, and will tie the knot with any old (literally, old) geezer just to get a head start on jello shots.

H.F. 878, the Timeshare in Heaven bill: Rep. Tom Hackbarth, R-(Cedar), sought an exemption to elevator code upgrades for "common interest ownership" properties built before 2007. Your next trip to an old condo or timeshare might be your last. The bill thoughtfully limited the exemption to buildings with "five or fewer floors," so, really, 50 or 60 feet is the most you'd ever plummet. Think of it like an amusement park ride! That kills you!

H.F. 4022, the "I shot my eye out! And it went into my brain!" bill: Rep. Mary Franson, R-Alexandria, wants to drop the legal age for hunting from its current minimum of 12 years down to 11. Evidently Franson meets a lot of little kids who are both completely responsible and annoyingly impatient, who really, really need to exercise their right to shoot a deer this year and cannot wait until next year, why should they wait 'til next year you PROMISED, AUNT MARY! (We're just guessing here.) Fine. Let them hunt. But only if we also pass the bill that lets them get drunk before they take aim.



GLEN STUBBE, STAR TRIBUNE

Steve Drazkowski wants to stop the profiling of motorcyclists, which would be a major issue if anyone could prove it had ever happened to anyone.

For more of the worst ideas of the 2015-16 Minnesota legislature, go to citypages.com. —MIKE MULLEN

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PLSENVIY

Bonfire of the vanity license plates

Can you really put a price on a good first impression?

The Minnesota Department of Transportation can. The vast majority of the state's drivers are just fine rolling along with whatever jumble of letters and numbers MnDOT gives us for a license plate.

But that state-issued tramp stamp between our taillights isn't good enough for some of us. Like, 98,564 of us. That's how many people have shelled out the extra \$100 for vanity license plates, according to a database obtained by WCCO.

All of these plates are currently under review after the embarrassing discovery of one that read "FMUSLMS." It was quickly revoked under the order of Gov. Mark Dayton, and MnDOT is now combing its files to scrub other potentially offensive plates.

I, too, have sifted through the list, with the no less noble goal of interpretation. What follows is a handy guide to some of the most interesting vanity plates currently wheeling around on Minnesota streets.

All of these really, truly exist. Turns out, when it comes to vanity, there's no need for embellishment.

Driver least likely to stop if he backs into your car: **INDEBT**

Most honest about why he or she has been swerving for the last five miles: **DRVNDZY**

Most unnecessarily forthright about gastrointestinal matters: **LILPOOP**

Driver who should've already known you were going to change lanes whether you signaled or not: **PSYCHIC**

Worst liar when asked how much he's had to drink that night: **ABEER**

Drivers who should really get together sometime and just, hang out, man: **CHEECH**,

CHONG, and **TOKE**

Fastest friends at the barbecue: **EATPORK**, **EATBEEF**, and **MEAT** (though they have been receiving some serious side-eye from **VEGAN** and **EAT TOFU**; at least everyone loves **EATCAKE**)

Most likely to forgive you for cutting him off: **JESUS**

Driver least likely to ever get cut off: **AK47**

Calmer driver in rush hour traffic: **PROZAC**

Greatest number of U-turns per trip: **CNILE**

Car-lovin' couple destined to wind up together: **CHVYGR** and **CHVYBOY** (both would be wise to avoid **CHVYKLR**)

Most likely to be driving with a peg leg: **ARRRRGH**

Driver who always seems to have only one hand on the wheel: **AROUSED**

Most important disclosure of a medical issue: **BLIND**

Man most likely to be experimenting with hair plugs and thinking about piercing his ear: **MIDLIFE**

Least funny adult in America: **YOMAMA**

Girl who promised she would stop texting while driving if dad would just please get her that Mercedes, pleeeeeease: **2SPOILD**

Driver least likely to have a human companion in the passenger seat: **CATLADY**

Person who feels the need to put labels on everything: **CAR**

Drivers who would have the most awkward conversation if they bumped into each other at a singles mixer: **PRUDE** and **DEVIANT**

Driver with the most predictable reaction to anything that happens during her commute: **FBOMB**

Person who clearly expects to someday

be kidnapped and stuffed in the trunk of his own car: **CALL911**

Car most likely to inspire others to pull up alongside to see if the driver is a goat: **BAAA**

Car second most likely to inspire others to pull up alongside to see if the driver is a goat: **AGOAT**

Drivers who would be deeply disappointed to learn the other is out there: **IOFKIND** and **IOFKND**

Least welcome offer of medical assistance: **VAGHLR**

Drivers hardest to see over the dashboard: **2SHORT**, **MIDGET**, **ELF**, and **DWARF**

Invitation that probably does not refer to the bumper to which it is attached: **RIDEME**

Description we can only hope refers to the owner's age and propensity for honking at other drivers: **OLHORNY**

Most primitive GPS tracking system: **EARTH**

Most likely recipient of nude text messages from strangers of either gender: **SXT**

Most likely recipient of nude text messages from strangers, male: **DICKSS**

Driver whose horn is broken, but still wants to tell you that you're too close to their bumper: **WHOA**

Driver coming at you head-on going the wrong way on a one-way: **CHICKEN**

Most likely to blame their accident on a poorly timed sneeze: **AHHCHOO**

People who should steer clear of that guy who had the FMUSLMS plate: **ISLAM**, **AFGHAN**, and **REFUGEE** (they might want to be wary of **INFIDEL**, too)

Least likely plate to belong to an actual spy: **CIA**

Most likely plate to belong to an actual spy: **BOND007**



Mike Mullen

Driver who has resigned to her fate if her SUV ever gets in an accident: **ROLOVER**

Driver who had better, for the sake of his driving record, actually be a law enforcement officer who is somewhat overweight: **FATCOP**

Least likely person to ever cheat on D.J. again since he bought her that car: **DJSGIRL**

Easiest person to blame even if the accident was your fault: **FALLGUY**

Car most likely to get in front of you without you noticing they were passing: **QUANTUM**

Driver who probably likes the seat belt a little too tight: **BDSM**

Person you least want to be stuck behind on a two-lane road: **EZ2BL8**

Person you least want to be anywhere near: **UNSAFE**

Driver who has, at this stage in his life, decided that he is in fact not a leg man: **BUTTS**

Sweetest offer that also sounds like a vaguely threatening admission of bad driving: **IPRAY4U**

Person who drives with reckless abandon because who cares, it will all be over soon: **ENDTIME**. ☹

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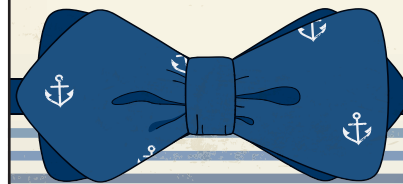
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COLIN MICHAEL SIMMONS

LUXURY APARTMENTS
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BUY SERENITY.

BY JARED HEMMING

The sun shines hotly above the Marshall on a May afternoon, casting angular shadows over the apartment complex. Rays bounce off the building's panels, transforming maroon and gold into sickly hues of salmon and yellow.

On the ground floor, the TargetExpress' doors slide open where Marshall-University High School welcomed students from 1924-1982. Those spilling out aren't much older than the kids who once roamed these halls. They abide by a strict dress code: flip-flops, shorts, earbuds, and CamelBak water bottles snug in the pocket of North Face backpacks.

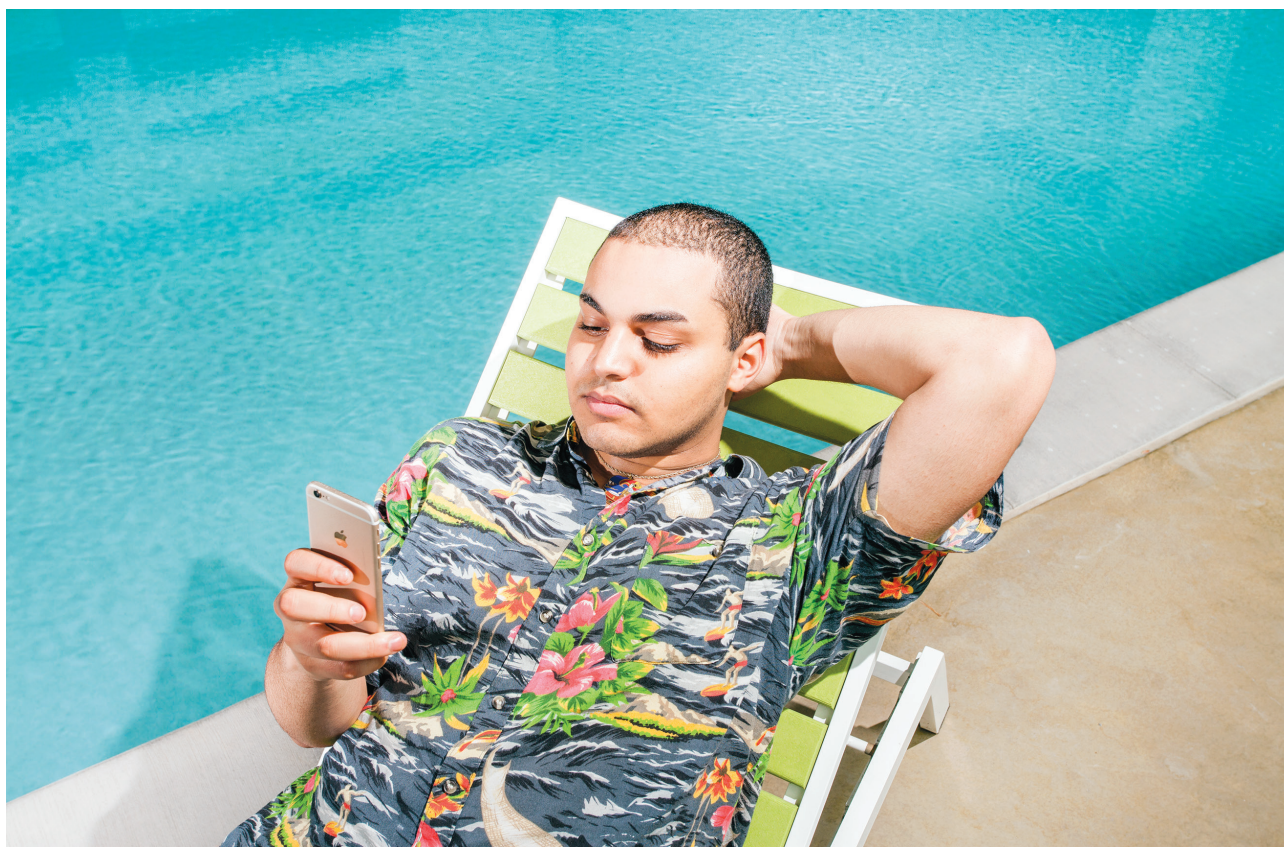
A few turn the corner to the apartment building's main entrance. Inside, the lobby's empty couches offer an array of squares that complete the Marshall's modernist cereal box aesthetic.

The luxury apartments around the University of Minnesota tend to have variations of this look: colored panels, loft ceilings,

modernist furniture. Whether it's the Bridges' "Instagrammable views," the Marshall's "all-inclusive living," or FloCo's "amenities list that's longer than a rock star's tour rider," their ambition is the same: convenient luxury a considerable leap up from college life's tradition of casual squalor.

On campuses across the country, they're the only thing rising faster than tuition. Along with the Marshall, a company called EdR manages student properties in New York, Florida, California, and other states, and trades on the New York Stock Exchange. Asset Campus Housing of Texas controls Stadium Village Flats, Minnesota's portion of the company's 113,500 student-filled beds. Trinitas is almost doubling the beds near the University of Nebraska.

Rent can climb as high as \$1,155 a month per bedroom. To compensate, EdR dazzles students with amenities ranging from state-of-the-art tanning booths to free cappuccinos. It's as if dorm life married Midtown Manhattan and decided to have lots and lots of babies.



COLIN MICHAEL SIMMONS

GRANITE COUNTERTOPS AND BURRITO JOINTS

It's "Resident Appreciation Week" at the Marshall. The scent of grease from the morning's complimentary Chik-Fil-A breakfast lingers at the front desk.

"Welcome to the Marshall," leasing agent Amanda Korts says with a smile, a line she will repeat as if there's some sort of welcoming quota she's required to reach before revealing the building's amenities.

Rihanna and Drake's "Work" echoes through the first floor as Korts bounces between the Marshall's offerings — a volleyball court, computer lab, pool, gym, yoga room, and tanning booths.

Korts has resided in the Marshall since it opened in 2014, arriving after a lackluster year living in Como where the distance from school proved too much for her studies.

"I couldn't be that far away from class. I was really unmotivated," she says. "Once it started to snow and the 3 was running late, it was like, 'I'm late to class. I'll just skip them all. I'll catch up.' I just never caught up."

The Marshall appealed because it's so close to campus. The massive, 994-bedroom behemoth sits on the corner of Fifth Street and 14th Avenue Southeast. It's a three-block walk from the East Bank and only a drunken stumble away from Dinkytown's burrito joints.

With the Marshall's free printing, study rooms, and proximity to campus, it had everything Korts needed to care for herself and focus on her studies.

But the bottom rent, \$695 a month to

share a bedroom in a 500-square-foot, fully furnished living space, was beyond her price range. So she hired on as a "community assistant," receiving a discount to work in the office, guide tours, inspect apartments, and convince prospective renters to sign a lease.

On the fourth floor, Korts heads down a maze-like hallway, pausing as we pass a patch of drywall mud on the otherwise purple wall. The byproduct of rowdy college kids, she says. Though the Marshall tries to create a casual if studious vibe for its residents, it's not uncommon for parties to go through the roof... and walls.

"There have been days where you'll come

These features are in every unit in the Marshall. You can lease an 825-square-foot two-bedroom for \$880 per person per month. If you're willing to share a bedroom, four-person occupancy starts at \$595 monthly for 750 square feet. A two-floor townhouse, with four bedrooms and adjoining private bathrooms, rings in at \$790 per person per month.

"You've shared enough," Korts says. "You get to a point in your life where you're ready for your own bathroom."

Certainly the folks at EdR think so. Chris Allen of corporate HQ in Memphis says the goal is to build communities, while still offering private luxury.

"I DON'T WANT TO SAY THERE'S A SENSE OF ENTITLEMENT, BUT THERE ALMOST IS."

back from the weekend, and people have punched holes in the walls and stuff like that," Korts says. "I don't want to say there's a sense of entitlement, but there almost is."

She leads the way inside a one-bedroom, one-bathroom model. It's decked out with granite countertops, GE stainless steel appliances, and wood floors that lead to the bedroom, where a full-size TempurPedic mattress and desk-and-chair combo hint at the unit's \$1,155-per-month price tag.

"It's not our intent to build a community to flip it for a quick dollar. We want things to keep in our portfolio that make sense for us as a company, and are assets to the community, rather than being simply a source of profit."

Part of that comes from working with universities and hiring students and alumni.

"Anything that we're putting into our housing product is something that makes sense with the university's goal of driving

student success," Allen says.

Setting aside the factory-like connotations of this "product," the Marshall's fitness centers, free printing, and computer lab encourage residents to study and stay active. But they can't keep out the party.

PARTY TILL 7 A.M.

Korts isn't the only Marshall resident who's tired of the partying. Noisy floor-mates fall somewhere in the middle of the list of Ashna Patel's complaints.

After a disappointing freshman year at the University of Minnesota-Duluth, Patel transferred to the Minneapolis campus in 2014.

"I picked this building because it looks nice," she says. "My dad and I went to check it out, and we just kinda signed the lease. But it hasn't worked out very well."

Cracks in the thin walls started appearing in the first week the building opened.

Her neighbors above, a group of Gopher football players, threw parties almost every night. After one baller bro found a 30-foot-long beer bong, the lettermen had the genius idea to snake the hose down to the courtyard from their balcony, pouring liquor down the throats of partiers passing by.

The affairs would often last until 6 a.m., providing a jarring contrast to the woman pictured on the Marshall's website, studying quietly and modelling the building's "student-focused environment."

"I understand if you lived in your own house, it would make more sense to party like that," Patel says. "But I feel like, in an apartment complex where people are focused and trying to study and achieve stuff, this shouldn't be an issue."

Others she met proved no more amiable. She opted for a random roommate assignment, thinking the Marshall's individual leasing practice would prevent any disagreements over who owed what in rent. But an apartment manager was at her door two to three times a week to deal with her problem roommates.

"[My roommates] didn't pay rent or utilities, and the Marshall did nothing about it. I feel like, if I'm signing an individual lease, I shouldn't be in charge of handling my roommates' utility bills," Patel says.

Her frustration peaked one night before an 8 a.m. final exam, when a partying roommate kept her awake until 7 a.m.

"It was a school night, so you'd think the Marshall or security would do something about it. They did nothing."

But with upward of a thousand students living less than three blocks away from a Big 10 campus, partying is inevitable. No one will ever stop this staple of the great American undergraduate experience.

For the truly studious, not even the onsite pool or gym offer respite. Patel, a psychol-

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ogy and pre-med major, says her credit load precludes time in the tanning booths. “I don’t have time to use many amenities,” she says flatly.

WHO’S PICKING UP THE TAB?

It is the bank accounts of Mom and Dad that have made places like the Marshall possible. Patel’s current roommate, Elias Ghribi, says his parents are covering his \$790 a month room in a four-person townhouse, which includes a deck, in-unit laundry, and faux-leather sofa.

“Parents who can afford it, and parents who aren’t willing to say ‘no,’” says Ghribi. “That’s a trend that you’ll see here.” He admits his parents didn’t say no either.

Ghribi scrambled to find housing for his sophomore year. After getting used to the compact, energetic flow of dorm life, he found the Marshall to be an upgrade. He has his own room, bathroom, and laundry, three features absent from the dorms.

“If you look at the demographic of who lives here, it’s mostly white, upper-middle class kids,” Ghribi says. “It seems to be just the luxury of living in a place like this. It’s not clean inside, but it looks super nice.”

But the luxury began to fade for Ghribi once he realized why people like the football bros move into the Marshall: to party.

“Luxury apartments are definitely results

of economic privilege, pampering, and the weird obsession with the party culture in Dinkytown,” Ghribi says. “It’s like a playground.”

And it’s open 24/7, with virtually no rules. Ghribi says that after his roommates got caught smoking in their apartment on the first day of their lease, the building’s

dium Village, offering the same luxury in a different package. Copies of the Wall Street Journal rest on a lobby coffee table. The Food Network mutely displays Asian dishes. “Safe and Sound” by Capital Cities plays as Luke Liu, a student from China, sits in a statuesque modernist chair, waiting for a neighbor.

FURNISHED APARTMENTS ARE A TEMPTING OPTION FOR KIDS FROM ABROAD.

management “gave us advice on how to not get caught.”

But having no rules can’t justify the price.

“I have no incentive to live here,” Ghribi says. “There’s no reason I should live this well. My parents aren’t super rich, and it’s a draining amount of money.”

INTERNATIONAL NIGHTMARES

Wahu Student Living apartments stand on the other side of campus in Sta-

He’s lived in Wahu since September. He didn’t come for the sweeping views of Minneapolis, the free Chipotle parties, or the Wall Street Journal. He’s here because he doesn’t have a car.

“I believe this place is good for international students. Since we don’t have cars, we don’t have a way to buy furniture,” Liu says.

There are nearly 7,000 international students at the U, and furnished apartments are a tempting option for kids from abroad. But they also come with luxury rowdiness.

Kiburn Kim, from Korea, pays \$850 a month for his two-bedroom in Wahu, where he shares a room in a setup similar to a quad-style dorm room. High rent doesn’t make the walls thicker.

“I can hear what they’re talking about next door,” Kim says. “It feels like I’m living with another person.” He moved out of another place in Wahu because his roommates couldn’t keep their partying from stretching into business hours.

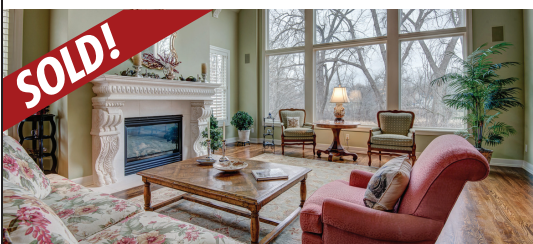
Kim’s convinced the building’s angular design is actually a veil to cram one more bed inside a complex that harbors 850 students.

But that’s not what’s stressing him out at the moment. He’s worried about finding a place to live for two weeks in August when the Wahu boots him out for summer cleaning.

When Kim thought he was signing a 12-month lease to live in Wahu last year, he was actually agreeing to pay 12 installments of rent between September 1 and August 14. That’s the fine print that’s just a part of the student housing business, says Alicia Meyer, a leasing agent at Wahu.

Though that two-week summer cleaning period inevitably disappoints some of Wahu’s international students, Meyer says the Wahu is different from “conventional housing.... In this part of the city, this is how the business is.”

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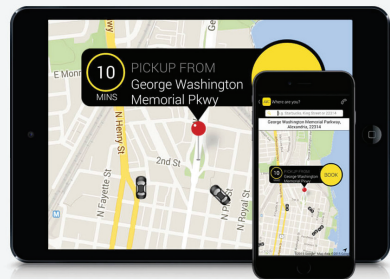
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COLIN MICHAEL SIMMONS

Alex Hotz

Kim intended to sign a 12-month lease to avoid the cost of flying home over the summer. Paying a full month's rent for two weeks of August living leaves him feeling less than luxurious.

"We don't have family to move in with after our contract ends," Kim says. "I've got to pay more money to find another place to live."

FLOCO FLOW

Inside their two-bedroom apartment, Luke Walaszek and Alex Hotz admit that people seem leery when told they live in FloCo Fusion.

"There's this weird stigma around these places," Walaszek says. But FloCo is different, he insists. "They were less interested in gold-plated jacuzzis."

Though the amenities are a plus, he rolls his eyes when building managers send email updates on the status of the tanning bed's repairs.

"A lot of this stuff feels like it's there for image," Walaszek says. "I don't think of FloCo as a community. These guys just know what they're doing, and when there's a problem, it's solved."

FloCo's service is prompt and reliable, one of the reasons Walaszek and Hotz feel comfortable paying \$525 a month each to share a bedroom.

"I know we could get a house in Como or Marcy Holmes for a lot cheaper than that, [but] as far as luxury apartments go, that's fairly good. Especially considering that we're right next to campus."

Plus, the staff treats them with respect, a small gesture that goes a long way for Hotz. "I've heard horror stories about landlords," he said. "Knowing what you're getting into is a good thing."

His twin brother, Nick, found his own apartment two floors down.

The Hotz family has three children attending the University of Minnesota, including a daughter who lives in Pioneer Hall, the oldest residence hall. For Alex's

dad, Pete, on-campus housing just can't compare with the luxury units.

"Two of my kids have lived in Pioneer, and quite frankly, the place needs to be torn down," Pete Hotz says. "That place is old and it's a dump."

He let his children figure out their own housing situations, a decision that's served his family well.

"When I go to FloCo, I think it's a nice place — I don't have a problem with it, as long as they have an easy way to get to school and a safe walk," Pete Hotz says. In fact, he'd rather let his sons live anywhere except in the dorms, where the U stuffed Alex as the fourth person in a dorm room meant for three.

"When we dropped our son off that first year, the first time away from home... we were disappointed to have to leave him in a situation like that," Pete Hotz says.

Especially when a complex nearby boasts more amenities "than a rock star's tour rider."

Still, Walaszek understands others' skepticism of luxury apartments.

"The weird thing is, from the inside, I feel the same the way," Walaszek says. "Even being inside of it, there's an element of that in my mind as well. Are these guys super out of touch? What's going on when they're offering these eye-rolling amenities?"

Though they live in different buildings, Walaszek's eyeroll is the same as Ghribi's. The building's amenities-heavy advertising lured him in, but the allure of his sleek apartment quickly faded as the bills mounted. At 19, Ghribi finds a sound lesson learned.

"It's been a learning experience. I didn't know anything about apartment living and rent," he says. "I got sucked in here, but it's my fault because I didn't question that grandiose idea of being fancy." □

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WHAT'S IN A NAME?

Taco Cat knows the taco delivery business backward and forward



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SASHA LANDSKOV

BY MECCA BOS

Here's how it begins: A couple of Jimmy John's delivery guys wonder why nobody is delivering tacos.

"We're not that smart, so we figured there must be some fatal flaw to taco delivery," says Tristan Jimerson. "Surely people have tried it before and found that it couldn't work."

But Jimerson and his partner Dan Laeger-Hagermeister don't leave it at aimless musings. They are lucky enough to have friends willing to party with them, make tacos, and answer the occasional call for tacos to be delivered by bike. So they do just that. Easy enough.

Then word catches on. They get mentioned on the Current. They panic. "We were like, we gotta shut this thing

down or we're gonna get in big trouble!" says Jimerson.

But instead of shutting it down, they head in the other direction. They go legit. They think of a name.

"The first thing that came to us was Taco Cat, and we were like, we can do better than that," Jimerson recalls. "But then we thought about it for another hour and thought, no, we can't do any better. It's a palindrome. Taco Cat it is."

They rent a communal kitchen in the Midtown Global Market but still keep their day jobs, even though they hate them. Such was their wariness about this dream of delivery tacos. Could it really work?

It could. The calls keep coming, and in December a space opens in the market. They beat out dozens of other hopefuls and open a stall. The rest is taco history.

And no, they haven't forgotten their roots. They still deliver by bike, seven days a week, 11 a.m. to 10 p.m.

Not only has Taco Cat been a boon for the market, which lost the most excellent Sonora Grill last year (it's now a freestanding restaurant on East Lake Street), but also for breweries and distilleries that don't have kitchens. Places like LynLake Brewery, Eastlake Brewery, and Tattersall rely on their tacos for all-important customer eats.

So successful is Taco Cat these days, they've hired a full-fledged chef, Jordan Shively, formerly of Bryant-Lake Bowl. While Jimerson and Laeger-Hagermeister were a couple of dudes with a serious yen for tacos, they recognized their own limitations. Taco Cat is no longer just food for drunk people; it's a bona fide destination.

TACO CAT

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They're doing the right thing in their new digs by keeping the menu tight and focused, rather than meandering beyond their comfort zone. As a result, the product shines.

The menu is divided between "street style" tacos and "specialty" tacos. If you're a purist, you'll be satisfied with straight-up steak, braised pork, chipotle chicken, or veggies tucked into corn tortillas the way the gods of taco intended. These come garnished simply with cilantro, onion, and their most excellent salsas, available in a righteous smoky chipotle or verde. At \$7.99 to \$8.99 for an order

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SASHA LANDSKOV

of three, they're priced in line with the taco market.

But we'd highly recommend you turn your attention to the specialty side, where a little extra attention goes a long way.

Pickled radish and mint chimichurri on Black Angus steak is aptly dubbed the Ruckus, with the addictive citrus-herb qualities of chimichurri making all sorts of love to the beef and a top note of pickle from the radish.

Or try the Outlaw, with kimchee, which makes everything better, plus pickled jalapeño apple slaw for sweetness and spice, and the added richness of crema. It's a loop-de-loop in the mouth, covering every base beautifully.

We'd recommend the Larry to anyone with a man-sized appetite who craves abundance. Chicken, chorizo, cheese, and crema make for a protein bomb, and cilantro and onion provide astringent grace.

All of these wonders can be folded into a burrito for \$8.99 or \$9.99, which might seem a little steep until you heft the full weight of it. It's packed with heavily seasoned Spanish-style rice, creamy refried beans, cheese, corn pico, more crema, and your choice of meats or veggies.

Speaking of veggies: Taco Cat goes out of its way to accommodate those who eschew meat, as well as full-on vegans. The veggie taco is no afterthought, but a compendium of freshness including lots of nicely shredded radish, pico, corn, beans, and strips of fried tortilla for crunch.

A piquant refried bean dip is available as a side with chips, the guacamole is top-

notch, nachos can be made vegetarian or vegan, and inventive weekly specials are always designed with the meat-free in mind. Case in point: a recent lentil and scallion dhal with apricot ginger mostarda, crema, goat cheese, and hibiscus-pickled onion.

If all of this sounds a little designer or gourmand, please know that it isn't. It's precisely the opposite of that. This is a little taco stand that could. Jameson and Laeger-Hagermeister remain overtly humble about this whole crazy endeavor.

They readily admit they had no prior restaurant experience outside of Jimmy John's.

The secret to their success is never doing too much, too soon.

Even when their

business went legit, every call was taken on a cell phone. Aside from the cost of the kitchen and the ingredients, their only overhead was bike maintenance.

They plan to continue this gradual growth, possibly with a freestanding restaurant in the future, but not too soon. "We aren't coming from a place of great capital," says Jameson, adding that they're reluctant to bring on investors for fear of relinquishing creative control.

Tacos, bikes, cats. Taken separately, they're everyone's favorite things. Together, they're creative genius. Ride on, Taco Cat. Ride on.

Pro tip: Taco Cat serves brunch on Sundays from 10 a.m. to 2 p.m., when breakfast burritos come with potatoes, eggs, refried black beans, corn pico, crema, and cheese. (And yes, you can have these delivered for a most righteous hangover helper.) **CP**

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JACK HALEY
THE WIZARD OF OZ
DIRECTED BY VICTOR FLEMING

SATURDAY, JUNE 4 AT 1:20, 4:00, 6:45 & 9:30
A FILM BY ORSON WELLES
CITIZEN KANE

SATURDAY, JUNE 4 AT MIDNIGHT
4K DIGITAL RESTORATION
DIRECTED BY ROBERT WIENE
THE CABINET OF DR. CALIGARI

SUNDAY, JUNE 5 AT 2:30 & 7:00
IN JAPANESE WITH ENGLISH SUBTITLES!
TOSHIRO MIFUNE
TAKASHI SHIMURA
KEIKO TSUSHIMA
A FILM BY AKIRA KUROSAWA
SEVEN SAMURAI

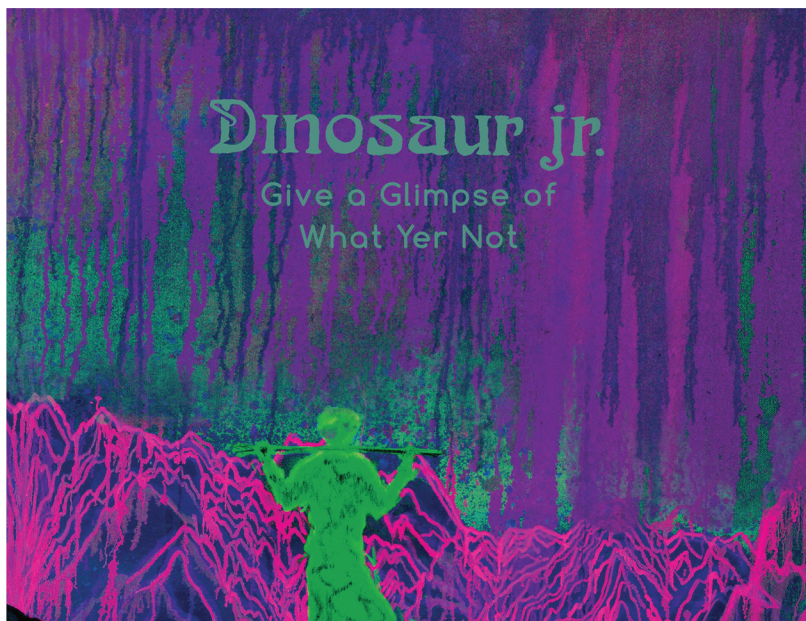
MONDAY, JUNE 6 AT 2:00, 4:35, 7:10 & 9:45
JAMES DEAN
NATALIE WOOD
"REBEL WITHOUT A CAUSE"
A FILM BY NICHOLAS RAY

TUESDAY, JUNE 7 AT 1:00, 4:30 & 8:00
HENRY FONDA
CLAUDIA CARDINALE
JASON ROBARDS
CHARLES BRONSON
ONCE UPON A TIME IN THE WEST
A FILM BY SERGIO LEONE

WEDNESDAY, JUNE 8 AT 12:30, 4:15 & 8:00
MARLON BRANDO
AL PACINO
A FILM BY FRANCIS FORD COPPOLA
The Godfather

THURSDAY, JUNE 9 AT 1:20, 4:10, 7:00 & 9:50
PHILIPPE NOIRET
JACQUES PERRIN
CINEMA PARADISO
A FILM BY GIUSEPPE TORNATORE

ADVANCE TICKETS tickets.landmarktheatres.com **JOIN FILM CLUB** filmclub.landmarktheatres.com



Dinosaur Jr.

Give a Glimpse of
What Yer Not

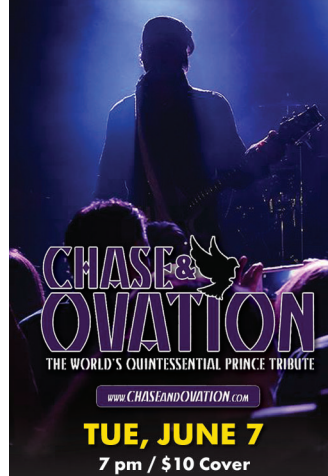
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Whole Lotta Zep



The Final Gig
FRI, JUNE 10
9 pm / \$8 Cover
CURTIS SALGADO
SAT, JUNE 11
9 pm / \$8 Cover

FRI, JUNE 3
DEE MILLER BAND
SAT, JUNE 4
SCOTTIE MILLER BAND
THUR, JUNE 9
MOOSEKNUCKLE BROS
THUR, JUNE 16
BRIAN NAUGHTON
FRI, JUNE 17
HOOKERS & BLOW
SAT, JUNE 18
LAMONT CRANSTON
THUR, JUNE 23
BLUESFUZE
FRI, JUNE 24
KIND COUNTRY
W/ YARN &
RACHEL HANSON
SAT, JUNE 25
RUBBER SOUL
THUR, JUNE 30
KEN VALDEZ

SUNDAY BLUES JAM 7 pm - 10 pm Every 2nd & 4th Sunday No Cover	MONDAY SWING NIGHT 7 pm - 10 pm No Cover	TUESDAY TRIVIA NIGHT 7 pm - 10 pm No Cover	WEDNESDAY ACOUSTIC NIGHT 8 pm - 10 pm No Cover	HAPPY HOURS 3 pm - 6 pm MONDAY - FRIDAY 8 pm - CLOSE MONDAY - THURSDAY 3 pm - 7 pm SUNDAY
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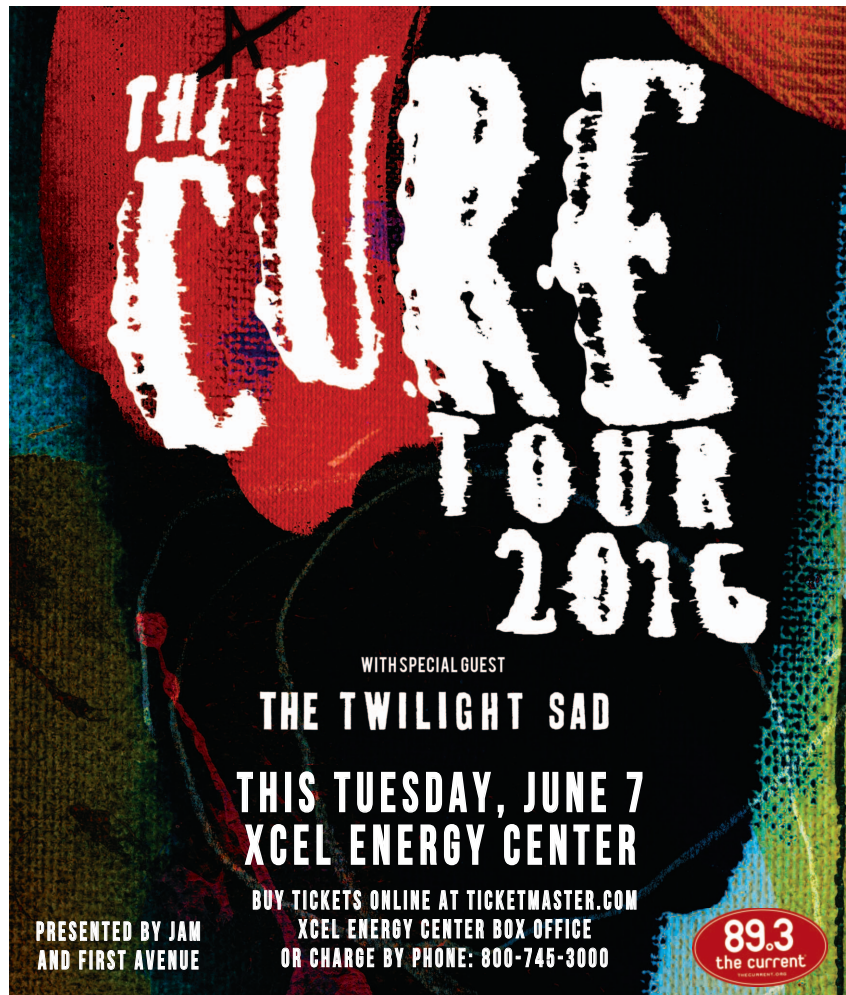
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•VOTED BEST ROCK CLUB BY CITY PAGES IN 2015•

- 6/01 **MUTUAL BENEFIT** W/ FLORIST, NORTHERN DARLING 7PM
- 6/02 **BLUE OX MUSIC FESTIVAL PRE-PARTY** FT. GINSTRINGS, EVERGREEN GRASS BAND 9PM
- 6/03 **WHEELER WALKER JR.** W/ BIRDCLOUD 7:30PM
- 6/04 **TUNES 'N TOONS BRUNCH** CLASSIC CARTOONS + DJ'S SPINNING VINYL
10AM-3PM (NO COVER/ALL AGES)
- 6/04 **GRAND YOUNG DAY FT. THE MUSIC OF NEIL YOUNG** 5PM
- 6/05 **JAZZ BRUNCH** FT. JAVIER SANTIAGO TRIO W/ DAN CARPEL, MIGUEL HURTADO
10AM-3PM (NO COVER/ALL AGES)
- 6/05 **BEN NICHOLS** W/ LEE BAINS 7:30PM
- 6/07 **THE BLASTERS** W/ MOLLY MAHER 7:30PM
- 6/10 **ROBERT ELLIS** W/ TOM BROSEAU 8PM
- 6/11 **FALCON CREST RECORD RELEASE** W/ STNNG, BUTCHER'S UNION, SKIN OF EARTH 8PM
- 6/12 **ELIOT SUMNER** W/ CHEERLEADER, MURDER SHOES 7PM
- 6/14 **THE PACK A.D.** W/ KITTEN FOREVER 7:30PM
- 6/15 **SONIC INTENSION 'BREAKFAST: PHASE ONE' RELEASE PARTY**
W/ DIVES, WILLIAM WITHIN 7:30PM
- 6/16 **TECTONICS EP RELEASE SHOW** W/ AUTUMN KID, RAINBOW BRUCE 7PM
- 6/17 **ASTRONAUTALIS** W/ CESCHI AND FACTOR CHANDELIER 8PM
- 6/18 **STARDEATH AND WHITE DWARFS AND CASKET GIRLS** W/ DOTT 9PM
- 6/20 **KING KHAN & THE SHRINES** W/ GIORGIO MURDERER 8PM
- 6/21 **JESSICA LEA MAYFIELD** 7PM
- 6/22 **DOPAPOD** 10PM
- 6/23 **ALLY MATTSO CD RELEASE SHOW** W/ THE CONTROVERSIAL NEW 'SKINNY PILL', KID UKKO 8PM
- 6/24 **DAVID BAZAN** W/ LAURA GIBSON 8PM

SERVING BRUNCH SATURDAY & SUNDAY 10AM - 3PM
KITCHEN OPEN UNTIL 10PM SUN-THURS, 11PM FRI-SAT VIEW OUR FULL MENU AT TURFCLUB.NET

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TICKET OUTLETS, ONLINE AT WWW.ETIX.COM OR WWW.TURFCLUB.NET, AND BY CALLING 1-800-514-3849
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WITH SPECIAL GUEST

THE TWILIGHT SAD
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XCEL ENERGY CENTER

PRESENTED BY JAM
AND FIRST AVENUE

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A LIST

FRIDAY Uptown Theater celebrates 100 years **P. 25**

SATURDAY Artcrank revels in bike posters **P. 28**

SUNDAY Open Streets returns **P. 29**

THURSDAY 6/2

COMEDY

COLIN JOST

ACME COMEDY CO.

Many comedians parlay their onstage success into TV writing gigs. Colin Jost did the opposite. Almost straight out of Harvard, where he was president of the Harvard Lampoon, he was hired as a writer for *Saturday Night Live*. He eventually became head writer and a featured player, rising to the position of anchor of Weekend Update after the departure of Seth Myers. He then became a successful standup. “Here’s my advice for couples,” he tells an audience. “If one of you is going to lose a bunch of weight, you better both lose a bunch. There’s nothing worse than seeing a couple you haven’t seen for a while and saying, ‘Mark, you must have lost 50 pounds! And Janet... hey!’” 18+. \$15-\$22. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393.

Through Saturday —P.F. WILSON

TALK

DEAN STRANG AND JERRY BUTING: A CONVERSATION ON JUSTICE

NORTHROP

Netflix’s true-crime documentary series *Making a Murderer* didn’t just capture the zeitgeist, it held it hostage until Stockholm Syndrome set in. One guaranteed topic at holiday parties in 2015 was whether or not accused murderer Steven Avery was a Sconnie Richard Kimball, framed for a crime he didn’t commit, or the blatantly guilty O.J. of the oofta set. Defense attorneys Dean Strang and Jerry Buting emerged as the unlikely button-down breakout stars of the series. The bespectacled duo served as Avery’s co-council in court and as audience surrogates in the documentary, voicing our concerns more articulately than we could. The compelling whodunit isn’t the point of *Making a Murderer*, though. The series offers a scorching critique of America’s criminal justice system regardless of Avery’s guilt



Chef Magnus Nilsson shares what he’s been up to outside of the kitchen at American Swedish Institute.

MAGNUS NILSSON, STORA DIMUN ISLANDS

or innocence. The culpabilities and contradictions of the system itself will be the topic of Strang and Buting’s presentation, titled *A Conversation on Justice*. Following the talk audience members can get in on a Q&A with the lawyers, but don’t be the dude who asks, “So, did he really do it?” \$39.50-\$95. 7:30 p.m. 84 Church St. SE, Minneapolis; 612-625-6003. —BRYAN MILLER

THEATER

AND SO IT GOES

ARTSPACE GRAIN BELT BOTTLING HOUSE

Under the oversight of artistic director Sara Marsh, Dark & Stormy Productions has earned widespread acclaim with pieces reflecting the complexities of our contemporary world. The group’s latest, *And So It Goes*, is a darkly humorous drama following a long-married couple whose stable existence disintegrates

under the economic duress of a lost job and the unrelenting stress of coping with their daughter’s paranoid schizophrenia. They come to rely on an imagined therapist who takes the form of Kurt Vonnegut, deceased author of such satiric masterpieces as *Slaughterhouse-Five* (from which the work’s title is derived). In finessing the theme, playwright George F. Walker balances the tension of everyday crises with an absurdist wit that serves as a poignant coping mechanism. The mix is delicate, but under the reliable direction of Benjamin McGovern and an exemplary cast consisting of Marsh, Sally Wingert, James Craven, and Robert Dorfman, *And So It Goes* should prove to be yet another example of Dark & Stormy’s mastery at crafting socially relevant entertainment with a provocative edge. \$29-\$34; \$15 for those under 30. 7:30 p.m. Thursdays through Saturdays,

plus June 5, 8, 13, and 22. 79 13th Ave. NE, Minneapolis; 612-401-4506.

Through June 25 —BRAD RICHASON

ART/PARTY

MADE HERE: REPRESENT

MARIN RESTAURANT AND BAR, VARIOUS LOCATIONS

Now in its sixth iteration, Made Here takes over empty storefronts, blank walls, patches of asphalt, and other underutilized areas of downtown and turns them into art installations. This summer’s event, “Represent,” features 45 window displays examining topics like nature, social justice, and community. The new series kicks off this Thursday with an opening reception at Marin, where music will be performed by improv songwriter Jayanthi Kyle, guitar and bass jazz duo Reynold Philipsek and

CONTINUED ON PAGE 25 ►

THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

FRIDAY, JUNE 3 OH WONDER LANY \$20/8PM/18+	TUESDAY, JUNE 7 TYLER, THE CREATOR TACO \$30/6PM/ALL AGES	THURSDAY, JUNE 9 MORE FUNK '16 OLD SCHOOL 80'S & THE MPLSOUND ROY FREEDOM, DJ COWBOY, DJ ROCK-IT-T, DEAN VACCARO, AND MORE \$8/\$10/8PM/18+	FRIDAY, JUNE 10 REBEL, REBEL ROCK FOR PUSSY XII A TRIBUTE TO DAVID BOWIE JOHN ELLER (THE SHINY LIGHTS) DJ JAKE RUDH HOSTED BY MARY LUCIA AND DAVID CAMPBELL \$15/8PM/18+	SATURDAY, JUNE 11 DRAKE NITE 6 FT. DJ BACH DJ GREENERY (CLOUD) \$10/\$15/8PM/18+
MONDAY, JUNE 13 A\$AP FERG & TORY LANEZ THE LEVEL UP TOUR MADEINTYO ROCKY DIAMONDS \$30/6PM/ALL AGES	TUESDAY, JUNE 14 YUNG LEAN (RESCHEDULED FROM 3/27) \$21/6PM/ALL AGES	WEDNESDAY, JUNE 15 CATFISH AND THE BOTTLEMEN \$20/\$25/7PM/18+	FRIDAY, JUNE 17 TICKLE TORTURE SOLID GOLD PSYMN HOSTED BY TIIIIIIIP \$12/\$15/8PM/18+	SATURDAY, JUNE 18 PBR AND FIRST WRESTLING PRESENT WRESTLEPALOOZA VIII QUEENIE VON CURVES, SWEETPEA, THE COPYRIGHTS \$20/7PM/18+
TUESDAY, JUNE 21 89.3 THE CURRENT AND CITY PAGES PRESENT BUILT TO SPILL LOVE AS LAUGHTER \$22/\$25/7PM/18+	WEDNESDAY, JUNE 22 STEPHEN "RAGGA" MARLEY THE FRUIT OF LIFE SUMMER TOUR \$25/\$30/7PM/18+	THURSDAY, JUNE 23 CITY PAGES PRESENTS REVEREND HORTON HEAT UNKNOWN HINSON KOFFIN KATS LINCOLN DURHAM \$20/7PM/18+	FRIDAY, JUNE 24 FIRST AVENUE, 89.3 THE CURRENT, AND SMITTEN KITTEN PRESENT GROWN & SEXY PRIDE 2016 FT. CARMEN CARRERA \$15/9PM/18+	SATURDAY, JUNE 25 FLIP PHONE XXL PRIDE CELEBRATING THE VERY BEST OF FLIP PHONE \$10/\$12/9PM/18+
FRIDAY, JULY 1 ROCKIN' 101 PRESENTS THE RETURN OF FLIPP EMENY PLANES VIA \$15/\$20/7PM/18+	TUESDAY, JULY 5 WEDNESDAY, JULY 6 VIOLENT FEMMES \$30/7:30PM/18+	FRIDAY, JULY 8 REMEMBER THE TIME 7TH ANNUAL TRIBUTE TO THE MUSIC & LEGACY OF THE KING OF POP FT. MIKE 2600, DAN SPEAK \$8/\$10/9PM/18+	TUESDAY, JULY 12 THE WOMBATS COAST MODERN \$20/7:30PM/18+	SATURDAY, JULY 16 "LETS GO CRAZY III" A TRANSMISSION TRIBUTE TO PRINCE FT. DJ JAKE RUDH \$8/\$10/9PM/18+
MONDAY, JULY 18 AESOP ROCK ROB SONIC & DJ ZONE HOMEBOY SANDMAN DEM ATLAS \$20/7:30PM/18+	WEDNESDAY, JULY 20 DOLAN TWINS 40U TOUR ALEX AIONO \$30/6PM/ALL AGES	FRIDAY, JULY 22 BIG WU FAMILY REUNION PRE-PARTY USEFUL JENKINS WHITE IRON BAND KIND COUNTRY \$12/\$15/7PM/18+	SATURDAY, JULY 30 GO 96.3 PRESENTS GO FEST '16 FT. MIKE SNOW ROBERT DELONG JR JR DENNY \$25/7PM/18+	FRIDAY, AUGUST 5 FOR LOVE AND ROCK 'N' ROLL MUSICAL TRIBUTE TO THE WOMEN OF ROCK \$15/\$17/8PM/18+

FOR SPECIFIC INFORMATION ON PERFORMERS AND COMPLETE SHOW LISTINGS VISIT FIRST-AVENUE.COM
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ALSO COMING TO THE MAINROOM

8/09 BROODS w/ JARRYD JAMES 18+
8/19 'ONE' THE ONLY TRIBUTE TO METALLICA 18+
8/31 GUIDED BY VOICES 18+
9/09 EXPLOSIONS IN THE SKY w/ LOWER DENS 18+
9/16 ECHO & THE BUNNYMEN 18+
9/17 THE SPECIALS w/ THE FAR EAST 18+
9/18 BELLY 18+
9/27 YOUNG THE GIANT - HOME OF THE STRANGE TOUR w/ RA RA RIOT 18+
9/29 THE FAINT w/ GANG OF FOUR 18+
10/07 DINOSAUR JR. 18+
10/09 BOYCE AVENUE BE SOMEBODY WORLD TOUR ALL AGES
10/30 AN EVENING WITH PETER HOOK & THE LIGHT, PERFORMING "SUBSTANCE" - JOY DIVISION & NEW ORDER w/ DJ JAKE RUDH (OF TRANSMISSION) 18+

7TH ST ENTRY

6/02 ODDISEE w/ BIG CATS 18+
6/03 PUP w/ ROZWELL KID, CHARLY BLISS 18+
6/04 ROYCE 5'9" w/ GRAFH, METASOTA 18+
6/05 GAY HENRY, ZIEMBA, MAR HABRINE, and ITCH PRINCESS 18+
6/06 THE BODY w/ BLOOD FOLKE, WANDERER 18+
6/07 SWIM DEEP w/ VISTA KICKS, STRANGERS YOU KNOW 18+
6/08 JMSN "THE TOUR" w/ TIFFANY GOUCHÉ 18+
6/09 PLANTS & ANIMALS w/ ROYAL CANOE 18+
6/10 MOVING UNITS. "DAMAGE WITH CARE" TOUR 2016 w/ VISION, FALLING 18+
6/11 NE-HI w/ RUPERT ANGELEYES, ROYAL BRAT 18+
6/12 DAMIEN JURADO & THE HEAVY LIGHT w/ BEN ABRAHAM 18+
6/13 ATOMIC LIGHTS EP RELEASE SHOW w/ THE RIGHT HERE, MURRIETA, REDSHIFT 18+
6/14 KEVIN MORBY w/ JAYE BARTELL 18+
6/15 ADIA VICTORIA w/ BIG THIEF 18+
6/16 BRONCHO - DOUBLE VANITY TOUR 2016 w/ WINTER 18+
6/17 COREY PALMER & LOVETRADE w/ CUB SPORT, ASTRONOMIQUE 18+
6/18 ASTRONAUTALIS w/ CESCHI AND FACTOR CHANDELIER 18+ [SOLD OUT]
6/19 THE HUNNA w/ THE LIVING STATUES 18+
6/20 STEVE GUNN & THE OUTLINERS w/ PROMISED LAND SOUND 18+
6/21 PURE BATHING CULTURE w/ SOMBEAR, DEM YUUT 18+
6/22 BLACK MILK WITH LIVE BAND NAT TURNER - THE REBELLION TOUR 2016 w/ MALLY 18+
6/23 COMMUNION TWIN CITIES ft. BRENT COBB, SAM CASSIDY, MATT MAESON, SHELLY COLVIN 18+
6/24 WHILK & MISKY w/ ERIC MAYSON, MINA MOORE 18+
6/25 PORNO WOLVES 'YOUNG MOON RISING' ALBUM RELEASE PARTY w/ CITY OF SOUND, THE LONE CROWS 18+
6/26 THE KICKBACK w/ RED DAUGHTERS, GOOD NIGHT GOLD DUST 18+
6/27 BOLDY JAMES WITH M. STACKS w/ FINDING NOVYON, ST. PAUL SLIM, MARIA ISA 18+
6/29 ELECTRIC WESTERN - THE INFAMOUS ROCK N ROLL AND SOUL DANCE PARTY 18+
6/30 THE LIONESS 'GROWING PAINS' ALBUM RELEASE SHOW w/ TAYLOR J, WHY KHALIQ, DESTINY ROBERTS, DJ ADVANCE, HOSTED BY TEK 18+
7/01 FORT WILSON RIOT AND PORNONONO - SPLIT EP RELEASE SHOW w/ HOLIDAE, AARON RICE 18+

For show announcements, updates, set times, giveaways, and more:

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UPCOMING SHOWS AT OTHER VENUES



FRIDAY, JUNE 3
FLAVRX AND COOKIES SF PRESENT
BERNIER
THE BEST THANG SMOKIN' TOUR
w/ KOOL JOHN, ANONYMOUS THAT DUDE, WHY KHALIQ
at the FINE LINE
\$16/\$30 (RESERVED BALCONY)
8PM/18+



SATURDAY, JUNE 4
GORDI
w/ GOOD NIGHT GOLD DUST
at the ICEHOUSE
\$10/10:30PM/21+



TUESDAY, JUNE 7
CITY PAGES PRESENTS
BRETT DENNEN
w/ FIREKID
at the FINE LINE
\$25/7PM/18+



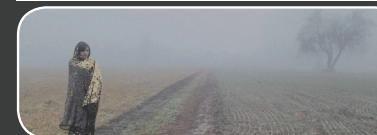
FRIDAY, JUNE 10
REUBEN AND THE DARK
w/ THE SUDDEN LOVELYS
at the TRIPLE ROCK
\$13/\$15/8PM/18+



SATURDAY, JUNE 11
NOTHING
w/ WRONG, CULTURE ABUSE
at the TRIPLE ROCK
\$15/7PM/18+



FRIDAY, JUNE 17
AGAINST ME!
w/ TIM BARRY, FEA
at the FINE LINE
\$25/\$40 (RESERVED BALCONY)
7PM/18+



FRIDAY, JUNE 17
RADIO K PRESENTS
JESSY LANZA
w/ DJ TAYE
at the TRIPLE ROCK
\$10/\$12/8PM/18+



SATURDAY, JUNE 18
EAGULLS
at the TRIPLE ROCK
\$13/\$15/8PM/18+



MONDAY, JUNE 20
BLACK PISTOL FIRE
at the TRIPLE ROCK
\$12/7:30PM/18+

6/22 ZELLA DAY at the Triple Rock
6/23 PETER BJORN AND JOHN at the Fine Line
7/09 TRAMPLED BY TURTLES w/ HIPPO CAMPUS, THE CACTUS BLOSSOMS, THE PINES, AND MORE at Bayfront Park (Duluth, MN)
7/11 THE PAPER KITES at the Triple Rock
7/14 SWANS w/ OKKYUNG LEE at the Fine Line
7/18 CAR SEAT HEADREST w/ STEF CHURA at the Triple Rock
7/23 DR. DOG w/ SHAKEY GRAVES at Surly Brewing Festival Field
7/31 WYE OAK w/ TUSHKA at the Fine Line
8/05 HONNE at the Triple Rock
8/06 WHITE LUNG at the Triple Rock
8/17 BORIS PERFORMING PINK w/ EARTH, SHITSTORM at the Fine Line
8/20 WILCO w/ KURT VILE & THE VIOLATORS at Historic Hall's Island
8/25 SLIGHTLY STOOPID w/ SOJA, FORTUNATE YOUTH at Cabooze Outdoor Plaza

CHRIS LARSON #AtTheWalker

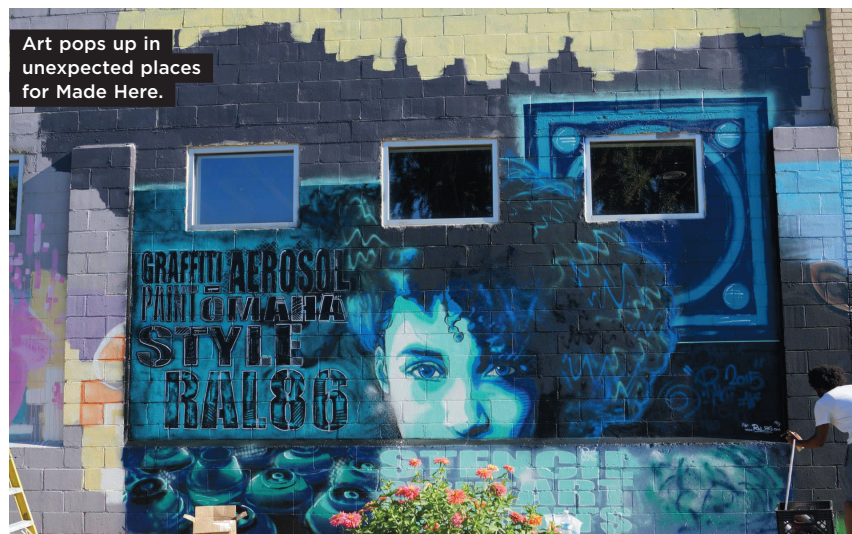


Opening-Day Artist Talk Thu, Jun 9, 7 pm Free

Join artist Chris Larson, Hüsker Dü drummer and co-songwriter Grant Hart, and exhibition curators Siri Engberg and Doug Benidt for a discussion about the development of *Land Speed Record*, followed by drinks on the Walker terraces.

walkerart.org @walkerartcenter

Chris Larson: Land Speed Record is made possible by generous support from Megan and James Dayton, Franklin Art Works, and Monica and David Nassif. Additional support provided by the Harpo Foundation.



REGGIE LAFLORE

CONTINUED FROM THURSDAY ►

Matt Senjem, soukous musician Siam Matuzungidi, and vocalist/ukulele player Dallas Johnson. Joan Vorderbruggen, who works tirelessly to help make these takeovers happen, will give walking tours at 6 and 7 p.m. Free. 5 to 8 p.m. 901 Hennepin Ave., Minneapolis; 612-252-7000. —JESSICA ARMBRUSTER

ART/GALLERY

MAGNUS NILSSON'S NORDIC: A PHOTOGRAPHIC ESSAY OF LANDSCAPES, FOOD AND PEOPLE

AMERICAN SWEDISH INSTITUTE

It turns out world-renowned Swedish chef Magnus Nilsson has other talents besides his mastery in the kitchen. Nilsson is the head chef at the Fäviken Magasinet, a premier restaurant known for featuring local ingredients. This week, he shows off what he can do with a camera at the American Swedish Institute. The show includes original photography taken by Nilsson while researching *The Nordic Cookbook*. In the images are people he has encountered during his travels around the Nordic region while examining Nordic food culture and unearthing the secrets of Nordic ingredients. On display will also be 10 photographs of the Fäviken restaurant by Minnesota photographer Cameron Wittig, accompanied by text written by Swedish journalist Po Tidholm. Visitors can view the works during regular museum hours, or check them out as ASI hosts numerous opening-week events, including an exhibition preview party on Wednesday, June 1 (\$35, 7 to 10 p.m.), and a book signing event with Nilsson on Saturday. For tickets and a complete list of related

happenings, visit www.asimn.org. 2600 Park Ave. S., Minneapolis; 612-871-4907. **Through August 14** —SHEILA REGAN

DANCE

NOCTURNE

RED EYE THEATER

The creatures of the daytime go with the current. Night provides space for being authentic and creatively unrestricted. In *Nocturne*, a new evening-length dance work, the influence of the ancient and the immediacy of the present propel Ashwini Ramaswamy's choreography as she takes us on a journey through the different facets of the night: the natural world of flora and fauna, the emotional world of anticipation and longing, and the heightened spiritual potency of pre-dawn. This evening of dance is part of the New Works Four Weeks. For tickets and more info about the other shows in the series, check out www.redeyetheater.org. \$8-\$15; \$10 sliding scale on Thursday. 8 p.m. Thursday through Saturday. 15 W. 14th St., Minneapolis; 612-870-0309. **Through Saturday** —LINDA SHAPIRO

FRIDAY 6/3

FILM

100TH ANNIVERSARY FILM SERIES

UPTOWN THEATRE

The Uptown Theater is turning 100. Landmark Theatres, which operates the historic building, is celebrating by screening a full week of classic films. According to research from Joe Larson, a film archivist and longtime Uptown Theatre staff member, the building opened on June 3, 1916, as part of a dance hall and storefront block. Originally

CONTINUED ON PAGE 26 ►

CABOOZE

917 CEDAR AVENUE MINNEAPOLIS, MN

612.338.6425 // CABOOZE.COM // FOLLOW US ON

CABOOZE & AEG PRESENT
BARENAKED LADIES
WITH SPECIAL GUESTS
ORCHESTRAL MANEUVERS IN THE DARK,
& HOWARD JONES
ON SALE NOW!
CABOOZE PLAZA SHOW
JUNE 3

JAEDYN JAMES & THE HUNGER
ALBUM RELEASE
w/ BIG WAVE DAVE
& THE RIPPLES & MORE
JUNE 11

SOL SEED
w/ GOULASH
& DREW MISIK
JUNE 16

CABOOZE & MIDAMERICA TALENT PRESENT
CARIBBEAN SUNSPASH 2016
Feat.
NATTALI RIZE
ON SALE NOW!
CABOOZE PLAZA SHOW
JUNE 18

CABOOZE & LIVE NATION PRESENT
EVE 6
w/ CHRISTINA HOLMES
JUNE 28

TAB BENOIT
w/ special guest
FROGLEG
JULY 15

CABOOZE PRESENTS
SOPHISTAFUNK
w/ special guest PHO
JULY 28

MIDWEST LIVE & LOUD
Feat.
LOWER CLASS BRATS
OLD FIRM CASUALS
THE BELTONES & MORE
SEPT. 1-4

UPCOMING

6/5 **ILL NIÑO** w/ BOBAFLEX & TERROR UNIVERSAL
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A-LIST



Photography that captures time, not an instant

LAURA CROSBY, *DINNER 100 YEARS*

CONTINUED FROM FRIDAY ►

called the Lagoon Theater, it changed its name to the Uptown in 1929. The old building has survived botched robberies, actual robberies, fires, numerous renovations, and ownership changes over the years, but it remains one of the most beloved Twin Cities cultural institutions. The celebration starts on Friday with a screening of *The Women*, a 1939 film that has historical significance for the building: It was screened after the Uptown re-opened following a fire that almost destroyed it in 1938. Other movies on the lineup include *King Kong* (Friday), *The Wizard of Oz* (Saturday and Sunday matinees), *Citizen Kane* (Saturday), *The Cabinet of Dr. Caligari* (Saturday), *Seven Samurai* (Sunday), *Rebel Without a Cause* (Monday), *Once Upon a Time in the West* (Tuesday), *The Godfather* (Wednesday), and *Cinema Paradiso* (Thursday). See landmarktheaters.com for details. 2906 Hennepin Ave., Minneapolis; 612-823-3005. **Through June 9** —SHEILA REGAN

ART/GALLERY

IT'S ABOUT TIME

TRAFFIC ZONE CENTER FOR VISUAL ART
 How do you capture the passage of time? Award-winning photographer Laura Crosby explores this question in "It's About Time," an exhibit at Traffic Zone Center for Visual Art. Envisioning the trajectory of life as a spiral that circles back on itself rather than as a line moving only in one direction, she uses double exposure and black-and-white imagery to collapse time, and to depict the inevitable changes, as well as what remains the same, in the world from past to present. In one photograph, an image of a tractor is transposed atop one of a farmer manually tossing hay into an ox-pulled wagon; in another, Crosby's granddaughter, flanked by

friends, peers into a screen in the center of another photograph layered with an old-timey image of both sets of Crosby's grandparents. Each of the 11 photographs in the exhibit is paired with a quote that contextualizes — but doesn't judge or opine on — the image. Crosby is renowned for her documentary photography that focuses on marginalized groups such as the homeless, refugees, victims of domestic violence and sex trafficking, patients with anorexia or bulimia, and people suffering from Alzheimer's. There will be an opening reception from 6 to 8 p.m. Friday, June 3. 250 Third Ave. N., Minneapolis; 612-247-1244. **Through July 14** —ERICA RIVERA

FILM

A SPIKE LEE JOINT

TRYLON MICROCINEMA

The defiantly provocative and intensely personal films of Spike Lee stand as anomalous visions that challenged the status quo by offering a perspective of America that was far different than what viewers were accustomed to seeing at the local multiplex. These groundbreaking early works are the focus of A Spike Lee Joint, Trylon microcinema's month-long salute to one of the most influential African American filmmakers in cinema history. The series begins with the galvanizing *Do the Right Thing* (1989), the film that brought Lee to mainstream attention with its unflinching depiction of neighborhood racial tensions boiling over during one scorching summer day. *Mo' Better Blues* (1990) explores the ambitions and demons of an immensely talented but deeply flawed jazz trumpeter. *Jungle Fever* (1991) finds humor and heartache in the judgements leveled against an interracial couple.

CONTINUED ON PAGE 28 ►

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A-LIST

COMEDY

RYAN SINGER

THE JOKE JOINT COMEDY CLUB

"I don't like other people defining what success is for me," says comedian Ryan Singer. Although he is certainly a thriving headlining comedian on his own, the Dayton, Ohio native from time to time features for friend and mentor Marc Maron, and has appeared on his podcast and IFC TV series. Meanwhile, Singer also hosts his own popular podcast, *Me and Paranormal You*, in which he and his guests discuss things that are not considered normal. That can entail anything from remote healing to ghosts. Despite all these high-profile gigs, he still isn't quite a household name. "The beauty of flying under the mainstream radar is



COURTESY OF THE STANDUP

there's no one telling me what to do," he says. "I'm having so much fun onstage. The podcast has influenced the material I talk about more and more." During his set, Singer is just as likely to discuss why he hates Tyra Banks as he is the power of crystals. \$15. 8 and 10:30 p.m. Friday; 7:30 and 9:45 p.m. Saturday. 801 Sibley Memorial Hwy., Lilydale; 651-330-9078. Through Saturday —P.F. WILSON

CONTINUED FROM FRIDAY ►

School Daze (1988) uses its setting at a black college to debate the innumerable ways physical features and cultural stereotypes play into racial identity. Aiming that same questioning to sexual mores, Lee's debut, *She's Gotta Have It* (1986), concludes the series with a comic imbroglio of one proudly uninhibited woman and her three suitors. For a complete list of showtimes, visit trylon.org/series/150. \$8. Fridays through Sundays. 3258 Minnehaha Ave., Minneapolis; 612-424-5468.

Through June 26 —BRAD RICHASON

SATURDAY 6/4

BEER

ST. PAUL SUMMER BEER FEST

MINNESOTA STATE FAIRGROUNDS

Beer and sunshine season is here. You got through the colder months with your old standbys, but now it's time to do a little experimenting. At the annual St. Paul Summer Beer Fest, a mind-boggling 100-plus breweries will be on hand with samples. Try something you've seen at the store and are curious about, or sip from varieties you won't be able to taste anywhere else in the state save at the event. Companies include Big Wood, Bent Paddle, Bad Weather, Ballast Point, Badger Hill, Burning Brothers — and those are just a few of the "B" brew peddlers on the list. Food will be provided by Natedogs, Tot Boss, and Holy Land, with music

from Chap Wilton, Dang Ol' Tri'ole, and Jack Brass Band. Brewmaster panel talks are also scheduled throughout the day, and author Doug Hoverson will give a seminar on the history of beer and labor. For tickets and info, visit www.stpaulsummerbeerfest.com. \$45; \$60 VIP; \$10 designated driver. 2 to 5 p.m. (VIP admission at 1 p.m.). 1265 Snelling Ave., St. Paul; 651-288-4400. —JESSICA ARMBRUSTER

ART/BIKES/PARTY

ARTCRANK MINNEAPOLIS

FULTON BREWERY

Bike-poster party Artcrank returns for its 10th Minneapolis show, and the artist lineup is packed with local talent. Among the 50 creatives contributing handmade, cycle-themed screenprints are MCAD instructor Jaime Anderson, who brings a bright, intricate, and whimsical style to the show for the second time; Drew Preiner, one half of the band Fraeae, who favors bold colors, modern typography, and a sparse aesthetic; Anne Ulku, an Artcrank veteran, who takes a dizzyingly geometric and abstract approach to cycling; and Taylor Lindgren, a first-timer who lends a gritty, street-art stencil spin to the show. In addition to admiring and purchasing posters, you can imbibe Fulton brews and indulge at on-site food trucks and carts. Valet bike parking is also available. Artcrank was founded in 2007 by Charles Youel, a former creative director at a Minneapolis ad agency. Over the past decade, the



Bikes, beer, and poster art at Fulton

COURTESY OF ARTCRANK

grassroots pop-up concept has expanded exponentially, exhibiting artists in cycling-centric cities worldwide and selling their posters online. Free. 4 to 10 p.m. 2540 Second St. NE, Minneapolis; 612-333-3208. —ERICA RIVERA

ART/GALLERY

PROSPECT

ROSALUX GALLERY

In 1975, English geographer Jay Appleton published *The Experience of Landscape*, in which he proposed the prospect-refuge theory of human aesthetics: that, in art, humans have a primeval need to look outward in order to grasp opportunity (prospect) while enjoying a sense of safety and protection (refuge). Imagine standing in a cave and surveying the savanna beyond (this is also the basis for much of residential design). In this exhibition, artists Tara Costello and Amelia Biewald explore constructed landscapes in their paintings. Horizon lines may be starkly apparent or occluded, paint applied with thickness and density or with a whisk of the brush, colors foreboding or uplifting, imagery abstract or surrealistically intriguing, space compressed or brimming with energy. Consider your perspective shifted. There will be an opening reception from 7 to 10 p.m. Saturday, June 4. 1400 Van Buren St. NE, Minneapolis; 612-747-3942.

Through June 26 —CAMILLE LEFEVRE

SUNDAY 6/5

FESTIVAL

OPEN STREETS MINNEAPOLIS: LYNDALE

LYNDALE AVENUE SOUTH

This Sunday marks the return of Open Streets Minneapolis, a summer-long celebration that will travel to major drags in Minneapolis that are normally jammed with traffic. The series first takes over Lyndale Avenue, from 22nd

to 42nd Streets. During this happening pedestrians, cyclists, and skaters will be able to cruise up and down the asphalt without a care. Meanwhile, there will be plenty of things to see and do, as businesses and pop-up happenings will be sprinkled throughout. Practice some yoga at sunrise, listen to music coming from a strange contraption on wheels, order up some ice cream from a sidewalk vendor, and watch some bike stunts. Later in the season streets will be opening up along Franklin, Nicollet, West Broadway, and other well-trafficked areas. For more info, visit openstreetsmpls.com. Free. 11 a.m. to 5 p.m. Lyndale Avenue South, between 22nd and 42nd Streets, Minneapolis. —JESSICA ARMBRUSTER

FESTIVAL

GRAND OLD DAYS

GRAND AVENUE

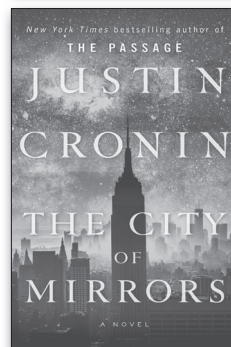
While Minneapolis will be shutting down Lyndale for Open Streets, Grand Old Days returns to St. Paul, taking over Grand Avenue. The massive festival draws huge crowds of approximately 275,000 each year. A parade kicks off Sunday's festivities at 9:30 a.m. After, folks who explore will find food stands, family activities, beer gardens, art exhibitions and sales, health and wellness information, freebies, street performers, and more. Live music includes acts like Solid Gold, Holidae, and Orange Whip. Or check out Flip Phone's drag stage, where Derrick Barry from RuPaul's Drag Race will be in full Britney form. While the main event is on Sunday, on Saturday businesses plan to host sidewalk sales and low-key activities. Check www.grandave.com/grand-old-days for full lineup and schedule. Free; music/beer garden wristbands are \$6-\$8. 8 a.m. to 7 p.m. Saturday and Sunday. Grand Avenue, from Dale to Prior, St. Paul; 651-699-0029. Through Sunday —JESSICA ARMBRUSTER

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BLINK AND YOU'LL MISS IT

Terence Davies reckons with the past once more in *Sunset Song*



Chris (Agyness Deyn) surveys the tough countryside of pre-World War I Scotland.

COURTESY OF MAGNOLIA PICTURES

BY MICHAEL NORDINE

Terence Davies movies don't come around very often, but they always announce themselves in a way that demands attention.

This isn't to say they're loud — the English filmmaker speaks quietly, confidently, ensuring that viewers hang on his every word and bask in every arresting visual. *Sunset Song*, his first movie since 2011's wrenching *The Deep Blue Sea*, opens on a vast field, the camera slowly drifting through golden wheat before revealing a young woman who looks to have spent a great deal of time here already.

Chris Guthrie (Agyness Deyn) is one of many siblings in pre-World War I Scotland, old enough to be aware of her

imposing father's effect on her loving mother but too young and otherwise powerless to do anything about it. The family grows by two before shrinking rapidly, partially through a few untimely passings and partially by voluntary exile, until only father and daughter remain. Davies moves from one seismic event to another, emphasizing how quickly a life can be irrevocably altered for both good and bad.

"There are lovely things in this world, lovely that do not endure — and are the lovelier for that," Chris repeats time and again. It amounts to *Sunset Song*'s mantra (if not Davies' entire body of work); as we might with an actual sunset, we're invited to take in that beauty before it blinks out of existence.

This is a tough countryside, a tough time, and simply making it from sunup

to sundown without collapsing from the mental and physical toll is a small victory. Chris, with her wispy presence and poetic spirit, eventually gets married to a strapping young lad and has a child of her own. The salad days don't last long, however, and she does her utmost to ignore the rumors of war coming from the Continent — and the implications such a conflict might have on her growing family.

After dramatizing his own childhood in early works like *The Long Day Closes* and *Distant Voices, Still Lives*, Davies has shifted to literary adaptations in the latter stage of his career: *Sunset Song*, based on the Lewis Grassie Gibbon novel of the same name, is preceded by takes on Terence Rattigan (*The Deep Blue Sea*), Edith Wharton (*The House of Mirth*), and John Kennedy Toole (*The Neon*

SUNSET SONG

directed by Terence Davies
opens Friday, Lagoon Cinema

Bible). All of these are period pieces, and in their way feel like extensions of a lifelong attempt to make sense of the filmmaker's own upbringing. Davies is something of a nostalgist who seems incapable of making an impersonal film, though there's hardly a rose-tinted one in his repertoire.

Few of the narrative threads in *Sunset Song*'s years-long arc are given as much time to develop as they probably should be. There's nevertheless a pain to these fragmented recollections, and a beauty as well. One can't exist without the other in this film — take in the afternoon sun too long and you'll hurt your eyes. **C**

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A STEADY GIG

Jane Krentz's day job is in politics, but she's worked at the Guthrie for 45 years



COURTESY OF JANE KRENTZ

BY JAY GABLER

Jane Krentz started working at the Guthrie Theater box office in a part-time job when she was a freshman in college. That was 45 years ago. Through all the ups and downs of a busy, accomplished life, including a stint as a state senator, she's remained a Guthrie employee.

"I love the theater," she says. "I love the people, I love the creative energy. I'm still close friends with some of the women I worked with in the early '70s. We call ourselves the Guthrie Divas."

Over the course of nearly half a century behind the ticket counter, Krentz has seen the Guthrie grow from a cozy company to a national powerhouse ensconced in a towering riverfront complex. During that time, she's taken in every single Guthrie production — except for one, a show she deliberately avoided.

"I mentioned that to Joe Dowling at one of the opening-night parties," Krentz says. "He said, 'Oh, which one did you miss, Jane? Maybe we can do it for you.' It was this horrible play called *I Said the Fly* by June Havoc. When I told him that, he just rolled his eyes and said, 'Never mind.'"

A Minneapolis native then starting school at Hamline, Krentz took the Guthrie job at age 19 in May 1971 as a way to help pay for college and spend more time at the theater.

In those early days, at the Guthrie's origi-

nal space adjoining the Walker Art Center, Krentz remembers a familial feeling, with a core company of actors relaxing at the theater's dram shop after performances. "People hung out together, and it had that sense of camaraderie. I don't think it's quite there now, because actors come in for a play and then they leave."

Krentz has encountered many of the greats who've graced the Guthrie's seats and stages. She played cribbage with Leonard Nimoy, and she remembers sneaking Bob Dylan into the sound booth so he could watch concerts without being seen. She met Henry Fonda, and once ran into Whoopi Goldberg in the ladies' room.

The longtime employee developed a special friendship with Peter Michael Goetz, who thrilled Krentz's school-age children by spending an evening with the family at the height of his movie fame, just after he'd co-starred in Steve Martin's *Father of the Bride*.

Working at the Guthrie meant a potential conflict of interest that Krentz avoided by recusing herself from relevant votes as a state senator, but she nonetheless advocated for the theater's move to its new riverfront home. "I worked really hard to push and promote it," she says, "because I really believe the Guthrie is a national treasure."

Though Krentz misses the tight-knit community of the Guthrie Theater she first knew, she's excited about the organization's future. "I love the energy that we get from having three theaters in the same building," she says. "I'm excited for Joe Haj."

Krentz remains busy with family and professional activities — she's now director of the McVay Youth Partnership at Hamline, and works as a regional coordinator of environmental legislators — but as her 50-year anniversary at the Guthrie approaches, she has no plans to leave her beloved part-time job.

"I have so many warm memories of all these amazing people over the years," she says. "I will love the Guthrie for the rest of my life, I'm sure. It's just part of who I am." **CF**

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HOME IS WHERE THE BEAT IS

For 10 years, fans have followed Communion
— the Twin Cities' best summer dance party — wherever it roams



DJ Christian James helped relaunch Communion.

DARIN KAMNETZ

BY MICHAEL RIETMULDER

On Sunday afternoons, downtown Minneapolis rests.

The previous night's collared shirts and bachelorette tiaras have long since stumbled home. Straggling Twins fans linger with their last beers before leaving to recharge for the work week. Soon 9-to-5ers will reclaim the city's core in an express-bus siege.

But during these transitional hours, downtown — at least a hidden pocket of it — belongs to a different crowd.

A steady bass thump echoes around the corner of South Fifth Street and Nicollet Mall. Passersby quizzically spin their heads, futilely looking for the source. An in-the-know beard charges past them on the sidewalk, late for the party of the week.

Through the grungy rabbit hole of the

Pourhouse's garage, beloved summertime dance party Communion is jumpin'. The sliver of an alley between the Lumber Exchange Building and a depressed parking ramp teems with bodies in motion, a funky house track setting the pace. It's Communion's season kickoff party, a date Twin Cities fans of underground dance music mark on their calendars each year.

"Whenever Communion starts, that's like the sign that summer is here," regular Kyle Goodrich said two weeks ago through an amiable beat wave.

This year marks the 10th anniversary — an eternity in nightlife years — of the Sunday afternoon/early evening ritual that runs weekly through Labor Day. While myriad dance nights have risen and fallen during its lifespan, the resilient party has withstood feuds with club owners and constant displacement, a

testament to the concept and the crowd.

Communion was conceived by DJs Steve "Centrifig" Seuling and Dustin Zahn, a former local techno star now shining in Berlin. The pair traveled around the country while coming up together, checking out dance floors in other towns. Seuling and Zahn fell in love with the early-morning parties they hit in Detroit and Miami, which often popped up behind a restaurant around sunrise. They wanted to capture that extended, blissed-out feeling of de-escalation and bring it to the Twin Cities.

"The after-after-party," as Seuling describes it, sitting outside a coffee shop in northeast Minneapolis. "The sunshine brigade sort of deal, you know?"

With his beach-bum cadence and sunglasses pulled over his eyes, the 41-year-old's demeanor matches Communion's philosophy: keep it low-key

and surf the psychedelic plane between house and techno. For rave vet Seuling, whose wheelhouse is those 4-8 a.m. slots, that headier style is second nature. But it doesn't exactly vibe with the Top 40 and electro-house shaking Twin Cities clubs Fridays and Saturdays.

On Sunday, after the party-bus fleet calls it a weekend, Seuling and Zahn figured they'd be free to spin anything they pleased without pandering to the downtown masses. After all, a kaleidoscopic crowd of twentysomethings, old-school house-heads, and a dreadlocked hippie with elastic limbs beats an empty bar. A third founding partner, Jay Tappe (Strangelove), helped lock down Solera's rooftop, where Communion resided for its first (and stablest) four years. Contrasting with Seuling and Zahn's underground techno sensibilities, big-room-leaning Tappe is more of a "clubby guy," Seul-

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and music trivia
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sat : june 4

7pm : trivia mafia presents...
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10pm : judy gloom, fistful of datas,
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MUSIC

ing says, and brought a different crowd. "In the daylight it always meshed well for some reason," Seuling recalls. "It maybe wouldn't work in a club, but it totally worked on a rooftop."

Cheap mojitos and ever-flowing sangria certainly didn't hurt. Regardless, in 2011 Communion crossed the street to newly opened Crave, where Tappe landed a job. After two years of afternoon roof parties, the owners wanted to change the name and shift toward more mainstream music. Seuling reluctantly agreed.

But two weeks in things imploded when owner Kam Talebi didn't care for Seuling's selection. According to Seuling, the dance floor was packed when Talebi approached the DJ booth. "He whispered in my ear, 'I thought I told you never to play this shit in my club again,'" Seuling recalls.

That night he typed up his "I quit" letter, and by noon the next day Communion had a new (very temporary) home. With Zahn having already split for world techno capital Berlin and Tappe staying at Crave, Seuling recruited Christian James to relaunch Communion at Insert Coins. They threw one party in a courtyard the bar apparently had no rights to before shifting to 400 Soundbar.

However, their reign outside the North Loop club was also cut short. As the summer of 2014 wound down, a shooting that sent nine people to the hospital — one of whom eventually died from gunshot wounds — abruptly shuttered Soundbar.

"OK, we got three weeks left," says Seuling, recalling his internal pep talk. "Let's

do whatever we can to keep it going. We've never been stopped before. We've moved in the middle of the summer and never missed a beat. We don't want to do that now."

After finishing the year at Skyway Theatre, Communion jumped to its current and unlikely location a few blocks down Hennepin Avenue at the Pourhouse, its fifth home in as many years. There's little overlap between the party bar's usual Fireball brigade and the techno fiends who now cap their weekends on its makeshift patio. But in true Communion fashion, it somehow works. Beneath an industrial fire escape stairwell and an air duct worming out from the weathered brick building, the concrete crevice feels like the site of a pop-up mini rave.

Most importantly, they are free to play what they want and have built a crowd willing to take chances with them.

"We're kind of like shamens," James muses. "We don't really play what people want to hear. We give 'em what they need."

Though the details are still unfolding, Seuling plans to properly toast Communion's anniversary at Wisconsin's Even Further festival. The woodland rave, which famously brought then-unknown Daft Punk to the U.S. for the first time, is hatching a reunion bash the third weekend in August, Seuling says.

Beyond that, Seuling plans to keep holding his Sunday techno service as long as it has a home and loyal dressed-to-sweat parishioners.

"I can never quit anything," he quips with a smirk. "I never know when to stop." **CP**

CRITICS' PICKS

FLORENCE + THE MACHINE

XCEL ENERGY CENTER, THURSDAY 6.2

Kate Bush may have beaten her to the heights, but if any diva was destined to roam the Yorkshire moors looking for Heathcliff, it had to be Florence Welch. Musically, it's as if she's stumbling across the rocks while being pelted by rain, fiery hair billowing around her while a primal wail escapes her golden throat into the gale. Welch is intimately aware of the powers of melodrama, soul-baring intensity, and passion, elements that have characterized her work since she first exhaled onto the scene last decade with *Lungs*. The brooding London artiste lays it on the line with starkly confessional lyrics and artful, bombastic arrangements. She dialed down the scale a bit on her year-old third album, *How Big How Blue How Beautiful*, which is still suitably grand to fill arenas with craggy mysticism and avant-pop smarts. What's brand-new is a short film featuring Welch and much of the *How Big* material, audaciously titled

The Odyssey. Art-pop star Grimes opens. \$30.50-\$80.50. 7:30 p.m. 199 W. Kellogg Blvd., St. Paul; 651-265-4800. —RICK MASON

ODDISEE

7TH ST. ENTRY, THURSDAY 6.2

In interviews, rapper and producer Oddisee talks about how hip-hop is often simplified as the sum of beats and rhymes. With his own material, the D.C.-based Mello Music Group artist provides a rebuttal to that reductive way of thinking. Now a solid decade and a half into his career, he's recognized as a deeply thoughtful rapper, an elite producer, and, ultimately, one of indie rap's most vital artists today. As heard on projects like 2011's mostly instrumental *Rock Creek Park*, last year's *The Good Fight* album, and this year's *Alwasta* EP, his music is the result of a profound connection among his mind, heart, and gut. His positive, impactful rapping and singing illuminates the complexities of being a Muslim American in a post-9/11 world. Meanwhile, Odd's beats,



COURTESY OF THE ARTIST

which initially recalled the Golden Era, have taken on a unique sheen and level of detail. The way it all comes together is the mark of a serious musician, regardless of genre. With *Big Cats*. 18+. \$15. 8 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

THE STAVES

CEDAR CULTURAL CENTER, FRIDAY 6.3

The Staves whip up ethereally beautiful, pristine melodies and spectacular harmonies deeply rooted in English trad folk. The English sisterly trio of Camille, Jessica, and Emily Staveley-Taylor write their own tales of sadness, toil, heartbreak, misfortune, and lust. After the release of their debut album, *Dead & Born & Grown*, the Staves toured with Bon Iver, hitting it off so well with Justin Vernon that he invited them to his Eau Claire, Wisconsin, studio. That visit culminated with the impromptu recording of their second LP, 2015's *If I Was*. Although the arrangements retain characteristic sparseness, Vernon heightens the dramatic intensity with a slew of subtle touches: the scuttling piano of "The Shining," the swirling, billowy harmonies of "Let Me Down," the lush, conspiratorial hum of "No Me, No You, No More," and the sublime folk-rock of "Black & White." A new Vernon-involved EP, *Sleeping in a Car*, is just out, and the sisters will return to his Eau Claires Festival in August. Trevor Sensor opens. Sold out. 8 p.m. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —RICK MASON

GORDI

ICEHOUSE, SATURDAY 6.4

Gordi is the professional alias of 22-year-old Australian singer-songwriter Sophie Payten. She created a stir Down Under on the strength of her newly released

EP, *Clever Disguise*. A handful of striking singles and a cool cover of Courtney Barnett's "Avant Gardener" have already spurred substantial global buzz. She calls her stuff folktronica. It glistens with that implied combination of earthy and ethereal, compounded by dark-hued pop lyricism, and is delivered by a magical voice. On the EP, Gordi sometimes hauntingly multi-tracks her voice, but with a deft touch that avoids gimmickry. Instead, it adds more facets to her remarkable arrangements: intricately laced, nuanced layers of twinkling electronica punctuated by fissures of light and shadow. She anchors her emotional songs with acoustic guitar or piano and a voice that hints at Laurel Canyon. Songs like "Can We Work It Out," "Nothing's As It Seems," and "Wanting" pick at the pieces of a crumbled relationship with a mix of clear-eyed resilience and clever ambivalence. Locals Good Night Gold Dust open. 21+. \$10. 11 p.m. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —RICK MASON

STURGILL SIMPSON

FIRST AVENUE, SUNDAY 6.5

On his 2013 solo debut, *High Top Mountain*, Sturgill Simpson came across as a 1970s country outlaw, specifically influenced by the muscular, hard-bitten sound of Waylon Jennings. Simpson's baritone still recalls Jennings (whom he admitted never really listening to), but on his new *A Sailor's Guide to Earth*, he utilizes the clipped phrasing and R&B intonation of Van Morrison. Simpson, 37, takes those retro-country tendrils on a wild ride that touches on Memphis and Motown soul, psychedelia, Southern rock, and blues, with chamber strings and the blazing Dap Kings horns thrown in for good measure. By now it's clear he's forging a unique path, an outlaw outlier whose maverick inclinations surfaced on

his breakout psychedelic country album, 2014's *Metamodern Sounds in Country Music*. Sailor's changeups are more acute: Orchestral zings smack up against lurching R&B in a tinkling honky-tonk sliced by electric guitars, all set in a context of sage advice doled out to Simpson's newborn son. 18+. Sold out. 7 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

THE CURE

XCEL ENERGY CENTER, TUESDAY 6.7

After all this time, there's still a lasting misconception that the Cure are just gloomy goth dudes with a knack for remarkable pop-rock songs. In fact, they're much more: architects of vast musical universes with shifting emotional cores. Almost 40 years after guyliner enthusiast Robert Smith and Co. emerged in post-punk England, the band continues to complexly evolve. They've endured longer than most of their initial peers on the strength of their concise singles, as well as the kaleidoscopic musicianship of their best-loved albums. They've not released any new music since 2008's underrated *4:13 Dream*, but they've remained prolific as a live act. Tuesday will mark the Cure's first Twin Cities show in two decades, and it comes weeks after they debuted new material in New Orleans. With the *Twilight Sad*. \$25-\$85. 7:30 p.m. 199 Kellogg Blvd. W., St. Paul; 651-265-4800. —MICHAEL MADDEN

TYLER, THE CREATOR

FIRST AVENUE, TUESDAY 6.7

Since emerging as the ringleader of insurgent hip-hop collective Odd Future, Tyler, the Creator has been a fearless and restless force in different mediums. Aside from his music, he directs goofy, sometimes disturbing music videos and the Adult Swim sketch-comedy series *Loiter Squad*, among other creative endeavors. As for the music, his extremely sexual and violent lyricism initially overshadowed the chaos that actually made his early solo projects work. Fortunately, 2009's *Bastard* and 2011's *Wolf* still hold up, and Tyler's new stuff is more notable for adventurous beats than any reckless subject matter. Last year's *Cherry Bomb* might be the only rap album in history to sound equally influenced by Stevie Wonder, Iggy Pop, and the Neptunes. These days, Tyler is collaborating with older rap stars like Kanye, Lil Wayne, and Schoolboy Q as rumors of OF's breakup persist. More than anything, that's the result of his obvious rise as a highly respected young voice in hip-hop. With *Taco*. \$30. 6 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

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I don't want to be with him, but I'm still sleeping with him



Dan Savage

There's this boy — he's 29; I'm 46 and female. We met when we were 23 and 41. The Kid chased me, and I turned him down for months — until I got drunk one night and caved. It was supposed to be a one-night stand, but it isn't anymore. We've never been "together," because the Kid wants kids and happily ever after and all that horseshit, and I don't (and I'm too old even if I did). The Kid has been in several relationships over the years, looking for The One, and I genuinely hope he finds her. But in the meantime, the Kid runs to me when he hits a hiccup in a relationship, and I let him — meaning, he gets mad at her and fucks me madly. Afterward, I get him to talk about it, and I always try to advise him how to make it better, how to make it work. But so far it hasn't, and we're "us" again until he meets another girl. I do love this Kid, for what it's worth. But I'm afraid I'm ruining his chances. I'm afraid that by being an escape hatch, I'm giving him a reason not to work on these relationships and he will never find the kids/forever thing he's looking for. Should I let him go for his own sake?

DON'T CALL ME COUGAR

I don't see any conflict between what the Kid says he wants in the long run — kids and happily ever after and all that horseshit — and the things his actions indicate he wants now, i.e., your rear and your ear. He's young, he hasn't met a woman he could see himself with for the long haul, and in the meantime he has you.

Here's where I detect some conflict between statements and actions: The fact that you keep fucking the Kid while he's technically still with other women is a pretty good indication that you're not ready to let go of him, either. If you really wanted to encourage the Kid to work things out with his girlfriend, you would offer him your make-it-work advice without fucking him first.

Fucking someone who has a girlfriend — especially someone who has a girlfriend he's supposed to be with exclusively — doesn't exactly telegraph "I think you two should work it out." So going forward, maybe you should offer the Kid your advice when he's

seeing someone, fuck the shit out of him when he's single, and don't waste too much time worrying about whether fucking you incentivizes being single. Because single/you may be what he wants right now.

If I first met someone on a hookup site or at a sex party and then we start seeing each other, what's the best way to explain how we met when we're at a social event and people ask?

TORRID REVELATIONS
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The truth is always nice — and in your case telling the truth about your relationship could be constructive.

There are a lot of people out there in loving committed relationships (LCR) that had crazy sleazy starts (CSS). But very few people in a LCR with a CSS tell the truth when asked how they met. A couple who met at a sex party will say they met at a dinner party, a couple that met inside a cage in a sex dungeon will say they met doing a team-building exercise at a work retreat, a couple that met during an impulsive, drunken threesome will say they met at a riotous protest outside a Trump rally.

These lies are understandable: People don't want to be judged or shamed. But when a CSS couple lies about how they met, TRUTH, they reinforce the very shame and stigma that made them feel like they had to lie in the first place. And they play into the sex-negative, self-defeating, and super-hypocritical assumption made by singles who attend sex parties, spend time in cages, and have impulsive threesomes — these single people who do sleazy things often refuse to date the people they meet at sex parties, etc., because they believe no LCR ever had a CSS. If couples that had sleazy starts told the truth about themselves, single people would be less likely to rule out dating people they met sleazily.

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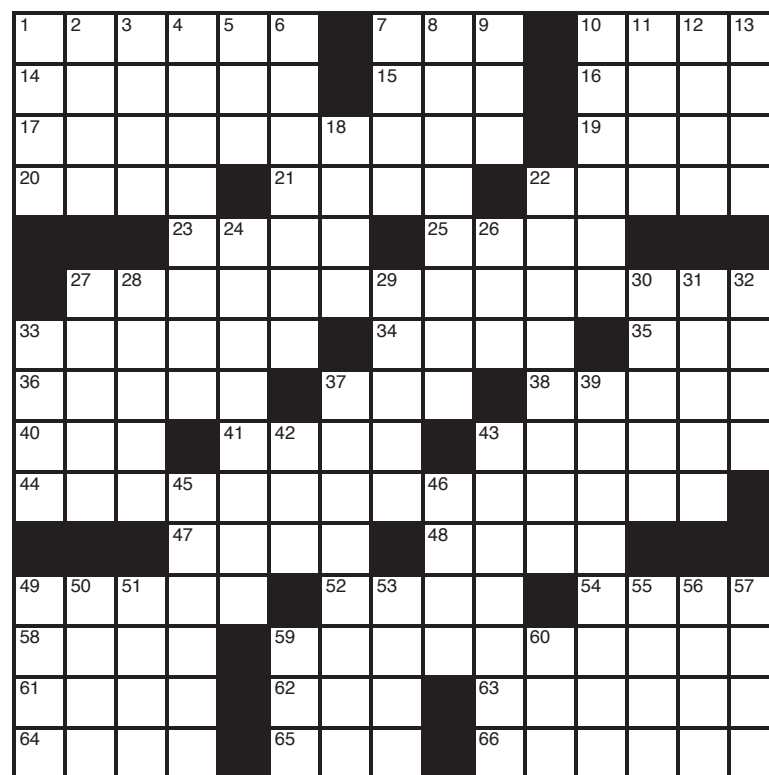
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BY BRENDAN EMMETT QUIGLEY

Across

- 1 Puts on the payroll
- 7 Four year-old's constant question
- 10 Kilt wearer
- 14 Muslim teacher
- 15 Queenside casting notation
- 16 Like a D
- 17 Start of a quip by Amy Schumer
- 19 Clue weapon
- 20 Sign of sadness
- 21 Mizuno rival
- 22 Break in memory
- 23 Nudist garden
- 25 Furrowed body part
- 27 Quip, part 2
- 33 Reddit subdivisions
- 34 Mets catcher Rivera
- 35 Unspecified glop
- 36 ___ Doone cookies
- 37 Quip, part 3
- 38 Verdant
- 40 Latin 101 lover's word
- 41 Model Hadid
- 43 Eucalyptus eaters
- 44 Quip, part 4
- 47 Assist, in basketball slang
- 48 Praiseful poems
- 49 Artist's work
- 52 Goes back out to sea?
- 54 Obama education secretary Duncan
- 58 Share a side with
- 59 End of the quip

- 61 WNBA star Rebecca
- 62 Cooperstown bldg.
- 63 In a functional way
- 64 Stare at crassly
- 65 Elected folk
- 66 Approving words

Down

- 1 Hit, in the past
- 2 Tidal selection
- 3 Penne ___ Vodka
- 4 Light shooter?
- 5 Mom, Dad, Sis, and Bro, for short
- 6 Inability to mingle
- 7 It's a job
- 8 Like a local
- 9 Attention-getting words
- 10 Suburban stretch
- 11 Chicken's spot
- 12 "My bad"
- 13 Where a swing might swing
- 18 "I ___ no joke!"
- 22 Like situations with no good outcomes
- 24 Joe with a record 56-game hitting streak
- 26 Hit the road
- 27 Spacious
- 28 The Weasley's family owl
- 29 Hudson of the original "Ghostbusters"
- 30 Same, in Strasbourg
- 31 Succeed

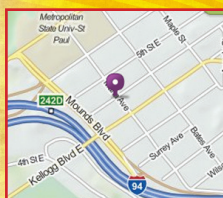
- 32 Protein-rich beans
- 33 Flim-___ (scam)
- 37 Sees eye to eye
- 39 Slowly erodes
- 42 Belief
- 43 Bygone children's clothing retailer with a backwards letter
- 45 Star employee
- 46 Mongol's dessert
- 49 Football season
- 50 Pit instrument
- 51 Auto job
- 53 Close pals who you would literally die for, for short
- 55 Steals
- 56 ___ contendere
- 57 Big name in ice cream
- 59 Yellowfin tuna
- 60 What that is in Spain

Last Week's Answer



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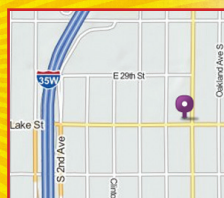
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